A STATE OF THE PARTY OF THE PAR

or the Careers of dames W. Wallack his von-The First and Senand " Waltar .'s" and Some of the Actors who Contributed to the Success of these Theatres.

A more theatre will be opened to the triblic insular evening next under the old name lack's Theatre"-a name around which gracious memories are clustered - a name at with humorous fancies, quaint concare and gentle pathos that to-day still touch the sympathies of all who bear them in remem-

self gentle pathos that to-day still touch muchies of all who bear them in remember.

From it hangs a large obsadeller with a furgue state of the state of the same people here the same of the London stage." who is little cane against his glossy Hessian Sometimes seen arm in arm with Lord, a sometimes are not more gracious and courtly those of his actor friend. He had red on the London stage when he tot yet four years old. He atterward the principal support to Edmund Kean, ginto popularity one night when, on the It is a little over sixty-three years ago that deited America, played Macheth at the old Park Theatre. Bome years before he came people here hed already heard of the dashing young English paraded up and down Brydges street in his blue swallow-tail coat and buckskin brosches, rapping his little cane against his glossy Hessian ots. Sometimes seen arm in arm with Lord Byron, sometimes with the Princs Regent," the first gentleman of Europe, 'whose manners, it is said, were not more gracious and courtly than those of his actor friend. He had appeared on the London stage when be was not yet four years old. He afterward became principal support to Edmund Kean, coming into popularity one night when, on the sudden illness of Kean, he played the tragedian's part in "Oronoke" with great success. He also played Richmond to Kenn's Richard, Elgar to his Lear, and Jago to his Othello. When he came here with his wife, the Park Theatre, which stood on Park row opposite the present Post Office, was the only theatre in the city. After a first night's success as Macheth, he also played Romeo, Hamlet, Richard, and other Shakespearean, characters George Frederick Cooks was the only great English actor who had preceded Wallack on our stage; but a few years after his first visit both Edmund Kean and Junius Brutus Booth

aved Lore. Not until 1837 did Mr. Wallack have the manped Lere, the transfer of the Mark there are the manment of a fluente. Meanwhile the old Fark been destroyed by fire, and the Chatham, terry, Franklin, Lafayette, and National had nerested. Of the latter, which stood on the thwest corner of Church and Leonard ets, James W. Wallack became manager, astated with the famous comedian, James H. kett, and William Mitcheld, the founder of chell's Olympic, who succeeded Wallacks ther Heary as stage manager. To be the tager of a theatre had been a hope chertal by the actor for many years, and when he amed charge of the National he devoted his liant talents and his energy to its manager, and the stage than the stage of the National he devoted his liant talents and his energy to its manager, and its affairs were conducted with that e and rednement which gave to the theatres have borne his name the respect and pairon of New York's most cultivated families, eventure, however, was unfortunate, for the tre was destroyed by fire on Sept. 33, 1839, in midst of financial and actistic success. Mr. hack's less was great; nor did he retrieve r leasing the theatre connected with Niblo's den. He made an engagement with Edwin rest, but it was not profitation, and Wallack a beared him sexing in New York's in the laters and wallack as learned him sexing in New York in the laters and wallack as learned him sexing in New York in the laters and wallack as learned him sexing in New York in the laters.

enclosing the panels will be embossed velvet in old gold. Bronze mouldings run between the stillar and the panels, and between the panels themselves is a satin panel under bevelled glass, and decorated with painted birds and flowers. A small chandellar is attained to each glass. The balcony and gallery facings resemble those of the old house.

A large dome surmounts the auditorium. Around the bottom of the dome runs an around of panier mache and bronze. In this areals on a ground of gold will be sixteen life-size histrionic portraits. The dome itself is in gold with Moerial tracings.

From it hangs a large obsudeller with a turquelse blue poresian tuit. From this ball

REALISM ON THE STAGE.

An Old Actor Tells Some Things which he Thinks Should Not be Enown.

"That is the kind of an article I don't like to read. That is to eav, it's the sort of information that I hate to feel has gone out to thousands of readers this morning." The speaker was an old actor, and the end of

his forefinger rested on a paragraph of comment in yesterday's SUN on the fact that the 'Legion of Honor" company was disturbed by angry charges of dishonor.

What I want to get into your mind," he continued, "is the idea that the lilusions of the stage ought to be preserved. I can remember when an actor was kind of mysterious to the general public; when a hero on the stage was a hero off the stage. In the estimation of his admirers. The members of the 'Legion of Honor' company shouldn't be known except as the high-tened personages they represent in the drams. The newspapers-don't you see?-are giving away our business. That isn't judicious

Secretary of the property of t

THE PARISIAN THEATRES. The Experience of an American in French

Later Annual Street

Theatres and Opera Houses. On my very first night in Paris I went to the Opera Comique. The play was the "Countess of Hoffman," Offenbach's posthumous opera. The composer died while superintending its production on the stage of this theatre. They were singing this opera in the theatre in Vienna when the fire occurred which destroyed so many lives. The Opera Comique stands on two side streets near one of the main boulevards of Paris. A few bright lights illumine the main entrance. Rain was falling as I drove to the theatre. A soldier in full uniform stood at the door of the vestibule at a support arms. As he spoke to no one, and no one spoke to him, I was at a less to account for his presence. I found soldiers at the doors of all the Parlsian theatres. Inquiry as to why they were there always brought out the same answer. "It is customary." On entering the vestibule of the Opera Comique, I saw a knot of persons gathered around a hole in the wall on my right. They were purchasing entrance tickets. I bought a ticket entitling me to a seat in the parquet for about \$1.25. As I neither spoke nor under-stood French, I planked down a Napoleon and said, "I wish a seat in the parquet, if you please." Whether the agent understood me or not, he threw out a ticket along with the change, and I drifted on the stream of visitors through an entrance similar to the entrance of the Desbrosses street ferry. Three gentlemen in dress suits stood behind a little counter on the left, and a second soldier carrying a musket paced backward and forward in the space before the desk. One of the gentlemen exchanged my ticket, and pointed to a pair of red folding doors in front. I entered, and found myself in a nest of female ushers, plainly and neatly dressed. All spoke to me in French. I replied: "I beg your pardon. I'm an American, and I don't speak French. Picase show me my seat." In all my wanderings in Paris I found that people could understand English spoken slowly and distinctly much better than badly pronounced French. The pretty ushers readily caught an inkling of the situation. One escorted me down a dim corridor, and ushered me in at the side of the parquet. Pointing to a row of folding seats in red leather, she intimated that I might take my choice. The seats ran clear across the house, and were unbroken by aisles.

colobrated Theatre Français, however, they have no orchestra. The pounding of the joist is the only music.

I wound up my visits to Paris by attending the Grand Opera House on Eunday evening. the Grand Opera House on Sunday evening.
Only three or four performances a week are
given here. All the theatres, however, are onen
on Sunday evenings. Veril's "Ada" was sung
at the Grand Opera House. I secured a front
seat in the first baleony for about \$7. Everybody in the boxes and baleonies was in full
dress, but there was a sprinkling of gentlemen
in the orchestra seats in frock costs. The ladies were bonnelless and baleons. They wore
the richest evening dresses. Canes, umbrellas,
and ever costs were left in the cloak rooms.
"Alla" was magnificently mounted. The scene
of the opera is laid in Expyt. The scenery, dresses, and even the melody seemed Expytian. Great
pasteboard idos stood upon the stage, and were the richest evening dresses. Cances umbrellans, and operated words to the the of the country of

POEMS WORTH READING.

Eighteen Hundred and Eighty-one. Steamer Righteen hundred and cighty-opel At last you glide away and leave us;

At last, your wondrous mission done, No more can you rejoice or grieve us. Of all the rich and useful years

Some people would have pladly shipped one; But now they may forget their fears, And safely laugh at Mother Shipton You have not gained immortal fame By winting out this teeming planet, Whose circle is about the same

IV. Hark? the children are coming, their volume is new, All fresh and unstatised in its gold and its blue. All fresh and unstatised in its gold and its blue. The dear intel fatises, they growd in the state; A frace be not plantions of sorrow and care? The deve of the intering is bright on their brows. The grace of the Urrist child back gold libendows; They come with good wishes! They cluster with gifts! Their fresh Merry thrummer the sadiest uplits. From the singlew on death and the pressure of gloom; Gold bless them; our darlings! our sunshine and bloom.

So, what though the volumes high up on the shelf.
Which each of us hinds and lave by for immeelf.
Haves mingling of comberness dashed through the roof.
And the print now and then of a deep cloven hoof;
There are rustings of angels, that tevermore play
Through the accred, sweet past, that is folded away;
And the new Merry Ciristinas, with cedar and holly.
Has love in its fusite, and schoe in its felly.
As the pasce of the floit One bends has a dove.
And biesees the world from the manaions above.

To-day the winfor woods are wet.
And chall with ors that mas the son;
The autumn of the that mas the son;
Its leaves hit tallen, its flower-stars set.
Its frosty hours begun.

Should last year's gold narcissus years.
For next year's toses, oh! how vaint No brief deal flowers arise again, But each swoot hitle hits in turn.
Must shoot and bloom and wane.

Sweet, had the years that slip so fast Brought vod too s on or me too late How had we grashed our tooth at i And wandered down to shouth at last Forlorn, disconsulate!

Surely before the stars were sure.

Before the moon was set in heaven.

Your custom soul to mine was even.

Your clear white surst, rare and pure.

For me was formed and shriven.

Ah! surely no time ever was When we were not; and our sculs' light Made those cold spaces itimite That he between the years like glass, Seen oil; in tool's sight.

However it be my one desire.
If chance has brought as two toface.
Or the scheme or things ound place
To store our twin heart's fart and fre.
In strange forese ing grace—

Howeler it be, for us at least.
The wooding pathways are not dark,
New lights are on the brights and bark,
And in the rathless sanshot cast.
We hear a mountain lack.
E. W. E. W. Gossa.

From the Konnas City Times. We count the broken lyres that rest.
Where the sweet waiting sincers slimber,
But her their start take, shereas!
The will fivers who will stop, to number?
A lew can found the magne strate,
And Soley tame is given to will them,
Alas for those that never sun.
But the will all their music in thefat

Nay grieve not for the dead alone, Whose sing his told their hear? and story; Were for the via-toss who have hissen The cross without the crown or gent! Not where fession is breaks swelp O'er Sapithe's normer barned follow. But where the glate mind in the was weep on names as scrow's churchyard pallow.

Oh, hearts that break and give no nga,

Save wildering the real tailed treases.
Thi began i core and his contain wine.
Show trapped from missery acruating present
If enging breather exhering charact.
What endies melodies were poured.
Automices melodies were poured.

The Same Dear Hand. From the Denree Tribuns.

The bell's ring out a harpy secund.
The carth is married over with white the fact in married over with white this five merry thristmes table.
And love so in in the ned yor absund.
As here as your a been still. I should be not, read in the land.
Yes, or, I hold the same fine hand I we had for many a year gone by:

It is not writered up with care;
It is a limit and that to see.
As well think and do not use,
As when with a mines upon the air
On Cristina region of years and
Their the arms dear little thing
And if it is set corrected to my
The flushes to my throbbin, bower.

Ah, we were here to rever part!
This little hand! I had I benefit.
And I a with a straine addit!
I press it to my beating beast.
I the set to my beating beast.
I these the little hand! had.
I bless the little hand! had.
In broken whiteset also it hold.
It is the continue hostall flash.

A Heartless Calengo Editor. From the Chicago Telleran

The editor so day
Is beeing well to fay,
Because a resume the has threed a score:
He shilled to be day only.
And he a ready to increase some more.

A step is at the stair.
The edition is editait.
Hegens to the mults an percapine;
the tack a treatmifrient.
Archives in Sections lower,
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The not be which and there, the above it is a second for the desire of the first the first term of the

MARK TWAIN.

His Very Humorous Speech at the Montreal Banquet.

There was a very pleasant gathering of gentlemen at the banquet given Mr. Samuel L. Clemens (Mark Twain), at the Windsor Hotel, in Montreal, on Thursday evening. After the Laurente of Canada, the tonet in honor of the guest of the evening was presented and was reeponded to by him thus:

That a banquet should be given to me in this

The changes about he spire the result of the contribution of the c

Bullt on a New Model.

A paculiarly constructed bont has just been built for M is extended bont has just been built for M is extended bone building best builter in long Whate Sement let John Stoddard best builter in long Whate Sement let John Stoddard best builter in long Whate Sement let B it is at warrance with the established rules of hoat building, and constructed are on directly an extended builting and contented are for directly an extended by its owner, who wished to embods the precipie of the extendant, as nearly as 1 souble, in one beat. It is after the resture of a carbont built builting of a carbont built builting in the problem of a carbont built builting. It may be been by described by alance plant it is under our another exactly operate to that employed in the construction of the Scattler post builting as builting a stond our attachment time manufacture. And beads which it has been described by the builting of the Scattler post builting as the discovers are as followed. I must be a been builting to the beat discovers and the first builting of the builting of the line of the first builting of the builting of the line of the builting of the builting of the line of the builting of the builti From the Providence Journal.

STAINED GLASS PICTURES, Memorial Windows, Jewelled Doors, and the

Use of Opnlescent Tiles.

An indication of increasing wealth is the growing taste for stained glass ornaments. There are in New York city now not only many churches and public buildings in which there tonsis to the Queen and the President and a are expensive filuminated windows, but there poem in French, by Mr. Frechette, the Poet are many private houses similarly decorated. Recently trade for this sort of ornament has run in the direction of illuminated doors. A reporter recently saw two novel vestibule doors partly finished, which are to be placed in Mr.

by selling his cities to Me alies, he arrested has been in the latter faxed a large lex in such a way that the mai round not eacher, and putting Mrs. But made the 1975 But a round not eacher, and putting Mrs. But made the 1976 But had round not eacher, and putting Mrs. But made the 1976 But had round not eacher, and putting Mrs. But made the 1976 But had round not eacher, and putting Mrs. But made the 1976 But had round not each and the carried her in 1976 But had not been a carried her not weeke tanked. And the carried the 1976 But had not been made as a latter and as a latter that the sade of her in the single factor of the infinites hid decay in the single of her prison, and can as uniting the provide in the single of her prison, and can as uniting the provide and the single of her prison, and can as uniting the provide in the single of her prison. But over the hide, said Mr vi and was about bearing the cells a when it decays in the single of her prison in the made of the fall a mid saw in other may some rat. The lifetime of a page.

Son the cellar and saw in other may some rat. The lifetime of a mid to see what the medical would do, planed the north containing the sound at the wind do, planed the north containing the sound say in the large of the containing the sound say in the large of the containing the sound say however, that it can another would do. After another week had proved to see the sound of the large of the containing the sound say in the sound of the sound say in the sound of the sound say in the sound of the sound say in the sound say in the sound say in the sound of the sound say in the sound

From the New Horns Register. F. G. Petter set a trap for a hawk rear Ser-The Bress Album.

Provide Book Brook Brook

The latest novelty is a dress album. A plead of serving a dress carriedly entant content of the book brook by the serving of the six and the date attacked. Thus this book because the ball of the book brook and the content of the book brooks are the ball of the book brooks and the content of the ball of the book brooks are the ball of th